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Miss Lowell has labored valiantly and with undaunted enthusiasm to show that "there is a new spirit permeating the work of American poets," and in this she has undoubtedly succeeded. The revolutionary spirit in Mr. Masters and the socialistic in Mr. Sandburg are different from what has been; and the spirit of "H. D." and Mr. Fletcher is seen in their endeavour to rediscover and reveal beauty and truth in our modern world. I am not so sure as Miss Lowell is that these poets have really captured the spirit of humanity and of truth and of beauty so that it has become the living inspiration of great poetry.

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*First Spanish Course.* By E. C. HILLS and J. D. M. FORD. Boston, D. C. Heath & Co., 1917. vi + 330 pp.

Teachers in high schools have often complained that the *Spanish Grammar* of Messrs. Hills and Ford was too formal and literary for their immature students. They cannot possibly offer that objection to the *First Spanish Course*, which is not at all a revision of the *Grammar* but a distinctly new piece of work. It is a marked improvement over the first book, from a pedagogical point of view, and is primarily intended for high-school classes. It is extremely unfortunate that the authors have not treated as fully as in the *Grammar* the introductory chapter on pronunciation, not so much for the sake of the pupils as for the teachers, most of whom are phonetically untrained, and whose knowledge of the pronunciation of Spanish is frequently incorrect. Furthermore, teachers are confronted with so many conflicting statements with regard to the pronunciation of Spanish that an exhaustive treatment of Castilian phonetics would be of great assistance to them.

One of the best features of the *First Spanish Course* is the Spanish exercises. Modern-language grammars too often lack the breath of life because the phrases in a given lesson do not follow one another in thought. They have no context; they do not train the student to think in the language which he is studying. The alternative exercises of the *Spanish Grammar* were an improvement pedagogically on the exercises in the grammar proper. The phrases

in the *First Spanish Course* are immensely superior to both of the older sets. They represent the highest point yet reached in drill exercises in American text-books on Spanish. It is no easy task to construct concatenated phrases in a grammar, especially in the first lessons where so little syntax and vocabulary are available, but in the *First Spanish Course* the authors have succeeded eminently in this difficult feat. Their English exercises too are not mere algebraic problems; they follow each other in logical sequence.

I cannot agree that the *resumen gramatical* in Spanish is of any value whatsoever. It will take a deal of explaining, for instance, to make an American student understand why, under the heading *Indicativo*, is found a form called *pretérito imperfecto (de subjuntivo)* as on page 241. Yet, if it is true that teaching is the art of repetition, the student using this book will certainly learn that nouns in -o are usually masculine in Spanish, a statement which he will find mentioned no less than four times, twice in English and twice in Spanish. I do not by any means wish to convey the impression that I disapprove of the plan of repeating in review lessons rules already given. The student having assimilated the normal by means of repeated drill phrases is ready later to add the abnormal in the form of exceptions. The authors have followed the most excellent plan of excluding all exceptions to the rules given in the first thirty-seven lessons. With the thirty-eighth lesson begins a review in which there is included the material previously omitted. I should like to suggest merely from a mechanical point of view a more pronounced break between lessons thirty-seven and thirty-eight.

It is a relief to find no exercises in English requiring the use of *tú* and *vosotros*. It seems to me that it is a great waste of time and energy to drill students on forms of the verb which they will never have occasion to use. The repetition of the articles *el* and *la* before each new Spanish noun is another excellent improvement which the authors have adopted. The student has the aid of both eye and ear in memorizing a new word by this method. Those who are familiar with the *Spanish Grammar* will be interested to note that the authors have kept pace with the times. The nineteenth-century horses and cows have been metamorphosed into twentieth-century automobiles and telephones. The occasional notes giving Spanish-American equivalents for Castilian words are extremely valuable to both teacher and student. Furthermore, they are high-

ly entertaining, a general characteristic of the whole book. Even a jaded instructor can sit down and read the *First Spanish Course* with genuine interest.

There is a distinct Spanish flavor to this grammar; the exercises in Spanish ring true. How often we meet in American text-books phrases which are grammatically flawless but which lack entirely the salt of Spanish! The concatenated phrases in the *First Spanish Course* might well have been spoken in the conversation of daily life in Spain or in Spanish America. The authors have used their imaginations in dramatizing situations in a background that is conspicuously Spanish. In general the book has followed the sound modern pedagogical principles of language teaching and has avoided the trivial superficialities of so many contemporaneous modern-language text-books. The superficial text-book combined with the superficially trained teacher has wrought havoc among our youth who are flocking in such numbers to study Spanish. With the *First Spanish Course*, a book that is flawlessly accurate in scholarship and pedagogically sound in method, the poorly prepared teacher of Spanish can hardly go far astray.

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## CORRESPONDENCE

### BYRONIANA

It is possible to throw some light upon the questions raised by Mr. C. S. Northup and Mr. L. M. Buell in *Mod. Lang. Notes*, xxxii, 310 ff.

#### I

Mr. Northup describes a rare volume called *Beauties of English Poets*, published at Venice, In the Island of S. Lazzaro, 1852, in which, besides a number of Byron's "Poetries," four translations from the Armenian, some extracts from his correspondence, and the proposed preface by him to an Armenian Grammar, are a number of translations into Armenian from Milton, Pope, Gray, Keble, and Tupper. He mentions, but has not seen, what he describes as a later edition of this anthology, which (following Coleridge's Bibliography, *Byron's Works*, Poetry, vii, 149) he describes as *Lord Byron's Armenian Exercises and Poetry*, "dated on the title-page